Planche, the great authority on historical costume, was one of his ablest coadjutors, and Mr. Bradshaw designed all the properties. It has been said lately that I began my career on an unfurnished stage, when the play was the thing, and spectacle was considered of small importance. I take this opportunity of contradicting that statement most emphatically. Neither when I began nor yet later in my career have I ever played under a management where infinite pains were not given to every detail. I think that far from hampering the acting, a beautiful and congruous background and harmonious costumes, repre-senting accurately the spirit of the time in which the play is supposed to move, ought to help and inspire the actor.

Such thoughts as these did not trouble my head when I acted with the Keans, but, child as I was, the beauty of the productions at the Princess's Theatre made a groat impression on me, and my memory of them is quite clear enough, even if there were not plenty of other evidence, for me to assert that in some respects they were even more elaborate than those of the present day. I know that the bath-buns of one's childhood always seem in memory much bigger and better than the buns sold nowadays, but even allowing for the natural glamour which the years throw over buns and rooms, places and plays alike, I am quite certain that Charles Kean's productions of Shakespeare would astonish the modern critic who regards the period of my first appearance as a sort of dark-age in the scenic art of the theatre.

I have alluded to the beauty of Charles Kean's diction, His voice was also of a wonderful quality—soft and low, yet distinct and clear as a bell. When he played Richard IL the magical charm of this organ was alone enough to keep the house spell-bound. His vivid personality made a strong impression on me. Yet others only remember